



Verdi Requiem

Saturday, January 30, 2016 — 2 pm

Sunday, January 31, 2016 — 7 pm

Walt Disney Concert Hall

Los Angeles Master Chorale
Grant Gershon, conductor

Amber Wagner, soprano
Michelle DeYoung, mezzo soprano
Issachah Savage, tenor
Morris Robinson, bass

Messa da Requiem

- I. Requiem
- II. Dies irae
 - Dies irae
 - Tuba mirum
 - Liber scriptus
 - Quid sum miser
 - Rex tremendae
 - Recordare
 - Ingemisco
 - Confutatis
 - Lacrymosa
- III. Offertorio
- IV. Sanctus
- V. Agnus Dei
- VI. Lux aeterna
- VII. Libera me

Giuseppe Verdi
(1813-1901)



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Members of the audience who leave during the performance will be escorted back into the concert hall at the sole discretion of House Management.

This concert will be performed without intermission.

This concert is sponsored in part by a generous grant from the Dan Murphy Foundation.

VERDI'S REQUIEM: A COSMIC CHORAL DRAMA

"I would like to compose a Mass for the Dead to be performed next year for the anniversary of his death," wrote Giuseppe Verdi to his publisher on June 2, 1873, shortly after the burial of his idol, the novelist, poet and patriot Alessandro Manzoni. "The Mass would have rather vast dimensions, and besides a large orchestra and a large chorus, four or five principal singers (I cannot be specific yet) would be needed."

The ambition of the memorial project he had in mind makes sense when we consider the personal significance of the artist he wanted to honor. Verdi's passionate love of literature is reflected in the sources he chose to adapt throughout his operatic career. They range from works by Shakespeare and Schiller to those of such contemporaries as Hugo and Dumas. Yet it was Manzoni's own person — the man revered as the leading literary figure of nineteenth-century Italy — whose death prompted Verdi to complete one of his most dramatically moving masterpieces.

Alessandro Manzoni (1785-1873) had been an icon ever since Verdi's teenage years, when the budding composer devoured *I promessi sposi* (*The Betrothed*), Manzoni's groundbreaking historical novel. Published in the mid-1820s, *I promessi sposi* is treasured as the foundational epic of modern Italian literature. Meanwhile, the author himself became a cultural hero during Italy's protracted struggle for national unification. In this respect, Manzoni's life suggests uncanny parallels with Verdi's own. (Curiously, Verdi, who died at age 87 in 1901, enjoyed a life almost as long as that of the novelist.)

As far as Verdi was concerned, Manzoni was a secular saint — one he preferred to the official saints of the Catholic Church. The *Messa da Requiem* or Requiem he announced to his publisher was a project Verdi determined to complete in time for the first anniversary of Manzoni's death. He himself conducted the premiere on May 22, 1874, at the Church of San Marco in Manzoni's native Milan. (San Marco was the very church where the funeral — which Verdi was unable to attend — had been held the year before.)

Only once did Verdi meet Manzoni in person — in 1868. That was the year in which the idea of a Requiem was first planted in Verdi's mind — but in honor of still another cultural hero: Gioachino Rossini, who died in November of that year. Verdi came up with the idea to organize a dozen other Italian composers, each of whom was to contribute a separate movement for a Requiem that would be performed on the anniversary of Rossini's death.

Even though the miscellaneous parts were collected, financial squabbling and other unpleasantness scuttled performance plans. The memorial Requiem was dropped; "men of talent are almost always overgrown boys," the frustrated Verdi remarked. His *Aida* had by this time been premiered (in Cairo, in late 1871), and Verdi had embarked on a period of semi-retirement, retreating to his country estate and farm at Sant' Agata near Busseto (in Parma). But the music he had already written for the scrapped Rossini project — the movement he had been assigned was the *Libera me* — was not wasted. Verdi later incorporated this into his Manzoni Requiem.

Verdian Paradoxes

One fascinating paradox associated with the Requiem — and there are several — is that the stark reality of death inspired in the composer a rejuvenating revival of creative energy. Another is that Verdi, an avowed freethinker who flouted convention and had little faith in the institutional Catholicism in which he had been raised, was somehow driven to write music of soul-stirring profundity in response to the ancient ecclesiastical ritual.

The Requiem stands apart not just within the composer's career, but within the era. Few other works from the century's second half rival Verdi's success in breathing a fresh spirit of individuality into the enervated tradition of sacred music. One parallel that does come to mind is by yet another artist who was similarly skeptical regarding matters of piety and religious creed; for him, too, an independent world view did not restrict his capacity to explore deeply spiritual intuitions: Johannes Brahms and his *Deutsches Requiem* (1868).

With *Aida* behind him, a crowning success, Verdi felt it was time to draw the curtain on his composing career and on the never-ending frenzy of the opera biz. Nothing held more appeal at this point in his life than the prospect of spending whatever years remained in comfortably secluded retirement with the former soprano Giuseppina Strepponi, his second wife. But the Manzoni project reignited Verdi's need to express himself in music. Perhaps it also suggested the possibility for a deeper artistic leave-taking.

As a result, Verdi's Requiem acquired a remarkable sense of urgency: He completed the massive score by April 1874, within

less than a year. Moreover, the scale of his canvas and musical thinking expanded, taking on operatic dimensions. The composer tapped once again into the creative well — just as he would do, twice, for the miraculous operatic undertakings of his final decades, when later periods of silence yielded, first, to *Otello* and, ultimately, to *Falstaff*.

Opera in Disguise?

Although the Requiem was premiered in the context of church liturgy, Verdi intended it for secular performance — where the focus could be on the music itself. Hans von Bülow, a conductor and hugely influential musical figure of the era — the champion of Brahms and Wagner alike — notoriously dismissed the work at first without even bothering to attend the premiere, dubbing it “an opera in ecclesiastical robes.” Later recanting this flippant verdict, Bülow came to share the opinion of his friend Brahms, who found Verdi’s score to be the product of genuine genius. Yet both admirers and detractors of Verdi frequently come up with a similar image of the Requiem as an opera in disguise in order to explain its unique character.

Without a doubt, it’s easy to point to other celebrated works of sacred music by Handel, say, or even to Mozart’s own Requiem, and to find sections at least that would be perfectly suitable for the opera house. The director Peter Sellars has referred to Beethoven’s *Missa Solemnis* as his most successful “opera.” (Last year the LA Master Chorale took part in the staging of the *Missa Solemnis* directed by James Darrah, with the LA Philharmonic conducted by Michael Tilson Thomas.) By the same token, several of Verdi’s operas incorporate self-consciously “sacred” music to enhance the dramatic atmosphere — sometimes, as in *La forza del destino* or *Don Carlos*, by way of dark parody of religious corruption.

As for his Requiem, Verdi undeniably draws on his wealth of experience as an opera composer, deploying the rhetorical devices of opera in turn to heighten the sense of what is at stake. You can hear fresh echoes of the recent *Aida*, and Verdi even recycled the melody from a duet he had written for *Don Carlos* but later cut (in the *Lacrymosa*). The Requiem also anticipates the still-to-be-written *Otello* in the stormy onslaught of the vast *Dies irae* section — music that, more than anywhere else in the work, is bound to be compared with the musical thinking familiar from opera. This is music, writes choral music authority Nick Strimple, that “is awash in primary colors. Its sense of drama is total. And one must search many years in each direction — back to Handel’s *Saul* (1739) and forward to Walton’s *Belshazzar’s Feast* (1931) — in order to find another choral work that presents its case in terms so purely visceral.”

It’s fair to say that Verdi’s Requiem on one level represents a testament that sums up the composer’s accumulated musical wisdom. At the same time, Verdi *intensifies* this wisdom to create something new and unprecedented. We shouldn’t let the issue

of genre or generic character distract us from what is so special about this late Verdi masterpiece.

As the composer himself emphasized, this is a score that needs to be performed in a style of its own: “One must not sing this Mass as one sings an opera, and therefore the *coloriti* [specific aspects of its expressive gestures] that may be good for the theater will not be to my liking at all.”

The very act of composing a requiem seemed to liberate Verdi from the constraints of psychological realism, as well as from the limiting conventions of the opera stage. The framework of the Requiem allowed Verdi to home in on the cosmic drama that made these liturgical texts of relevance to him — and without the distractions of a plot and similar operatic conventions.

Structure of the Requiem

Cast in seven large-scale movements, the Requiem shows off Verdi’s genius for finding the fitting and distinctive color for each — not unlike his operatic *tinta* (signature color), to use the composer’s own term for those particular musical features that, he proudly noted, gave each of his operas a distinguishing flavor or feature.

Verdi ended up settling for four rather than five soloists: these singers acquire the status of archetypal individuals facing the human condition — as opposed to particular characters in an opera. (Wagner, in contrast, would opt for mythic archetypes.) The chorus plays the role of the community in which our individual lives unfold.

Verdi also allots a major part to his orchestra, weaving a fabric of almost symphonic coherence at times, along with an abundance of moment-to-moment insight and commentary on each existential situation that is explored. He creates unity by means of recurring ideas — but, as David Rosen observes in his study of the Requiem, these ideas “are not restricted to thematic material but...may also include texture, harmonic progressions, orchestration, tempo, and the like.”

Music of the Requiem

It’s one of the great openings in the choral literature: almost inaudible and richly mysterious, the Introit sets the work in motion as a number of thematic and harmonic motifs coalesce, taking shape from the darkness. These include a descending figure and a stepwise chromatic idea — core ideas from which Verdi generates much of the Requiem’s musical material. The soloists sing for the first time in the Kyrie, where the musical character warms up with the addition of woodwinds.

Some composers — think Brahms or Fauré — emphasize the need for consolation of the survivors in their take on the traditional Requiem; others (arguably, Mozart) focus on the act of pleading for the deceased. Verdi’s treatment is even more encompassing, driven by a cosmic quest for redemption. The immense space he allots for the following movement — the

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Verdi Requiem

ten-part Dies irae (also known as the Sequentia), which lasts about 40 minutes — establishes the epic, Michelangelesque scale of Verdi's canvas.

The tempest and terror of this Day of Judgment — complete with hammer strokes from the bass drum — thrill us with music that has become the sonic signature of the Requiem. But note that this is only *one* part of an enormous emotional spectrum Verdi brings to life. The Sequentia can be interpreted as a microcosm of the Requiem as a whole: It re-enacts the shifting poses of fear, anxiety, hope, and remembered faith that are the work's fault lines. The singers' perspectives continually shift, making them alternately observers and participants, commentators and agents, as they give voice to conditions ranging from shell-shocked despair to childlike faith.

In short, this music underscores the principle of contrast — in mood, texture, vocal setting, instrumentation, dynamics — so essential to Verdi's musical strategy. Following the onslaught of the Dies irae, the call of the last trumpets builds a sense of inexorable tension as prelude to the Tuba mirum. (The call is performed by eight players, who execute one of Verdi's experiments with spatial acoustics.) Pregnant pauses draw us in more closely. The solo bass is the first individual voice to emerge from the collective in the Sequentia: He stops short at the naked reality of death, tripping on the repeated word "mors."

An extraordinary diversity of vocal combinations follows: solo arias, a duet, a trio, and two quartets, with beautiful a cappella textures reserved for the Pie Jesu. Verdi chooses selectively from his orchestral palette to find just the right tint: an eloquently mournful bassoon in *Quid sum miser* and the cello for the lullaby-like sweetness of the *Recordare*. The tempest that had launched the Dies irae returns again and again, impetuous as a fate motif, while the Sequentia's conclusion anticipates the sense of ambiguity that will end the Requiem.

The Offertorio's *Domine Jesu Christe* unfurls as a rainbow of melody, and Verdi's splendid writing for quartet takes an ecstatic turn in the *Hostias*. Verdi the opera composer is always at hand, to be sure, but he alludes to actual ecclesiastical traditions as well through the use of counterpoint and chant-like idioms. While the *Sanctus* divides the chorus into two bodies, this is remarkably unweighty music, whizzing by in a joy-filled fugue (the most compact of the Requiem's movements). The *Agnus Dei*, in contrast, haunts with its pared-down simplicity — Verdi's modern-day gloss on chant. The movement proceeds as a series of textural variations on a repeated melody: the soprano and mezzo (they sing an octave apart) in alternation with the chorus.

Hints of a death march emerge in the *Lux aeterna*, but Verdi leads us toward transcendent hope. As the final movement begins, we realize that the soprano has been absent from the foregoing in order to make a dramatic entry in the *Libera me*, which Verdi divides into several sections. At first the soprano stammers with

a kind of dazed anxiety — as if she is about to embark on a mad scene. Verdi then briefly recapitulates the Dies irae, which creeps into the soundscape as a barely subdued threat. But as this sinks into the lower depths, the opening Requiem sequence returns, beautifully reconfigured for soprano and a cappella chorus.

With moving symmetry, Verdi has taken us back to where we started. Another powerful fugue serves as the capstone. Yet its intensity eventually wanes, the complex profusion of lines coming to rest on a repeated monotone C. There is no certain triumph, nor could there be for Verdi, who ends his Requiem with a chord sustained above the abyss, sounding both final and unresolved.

— Thomas May, program annotator for the Los Angeles Master Chorale, writes about the arts and blogs at memeteria.com.

LAMC 15 | 16 CONCERT CALENDAR

UP NEXT

Anthracite Fields

Music of the Coal Miner

Sun, Mar 6, 2016 – 7:30 pm

West coast premiere of Julia Wolfe's Pulitzer Prize-winning *Anthracite Fields* with Bang on a Can All-Stars, as well as American songs and spirituals

Alexander's Feast

Sat, Apr 16, 2016 – 2 pm

Sun, Apr 17, 2016 – 7 pm

LAMC's first Hidden Handel oratorio dramatically staged by opera and theater director Trevore Ross

Sonic Masterworks

Sun, Jun 5, 2016 – 7 pm

Choral music "ear candy" by Allegri, Lotti, György Ligeti, Anders Hillborg, Abbie Betinis, Steven Stucky and more

GUEST APPEARANCES

Debussy Pelléas et Mélisande

Fri, Feb 19, 2016 – 8 pm

Sun, Feb 21, 2016 – 2 pm

Walt Disney Concert Hall
Los Angeles Philharmonic
Esa-Pekka Salonen, conductor
David Edwards, director

Mahler Symphony No. 3

Thu, Mar 3, 2016 – 8 pm

Fri, Mar 4, 2016 – 8 pm

Sat, Mar 5, 2016 – 8 pm

Sun, Mar 6, 2016 – 2 pm

Walt Disney Concert Hall
Los Angeles Philharmonic
Gustavo Dudamel, conductor

GRANT GERSHON

Kiki & David Gindler
ARTISTIC DIRECTOR



Photo: David Johnston

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— LOS ANGELES TIMES

Now in his fourteenth season as Artistic Director, Grant has led more than 100 performances with the Chorale at Disney Hall. In addition to conducting acclaimed performances of the classics, he has expanded the choir's repertoire significantly by conducting a number of world premieres: *Iri da iri* by Esa-Pekka Salonen, *the national anthems* by David Lang, *Songs of Ascent*, *Inscapes* and *Plath Songs* by Shawn Kirchner; *Succession* by Nackkum Paik, *Los Cantores de las Montañas* by Gabriela Lena Frank; *Mugunghwa: Rose of Sharon* by Mark Grey; *You Are (Variations)* by Steve Reich; *Requiem* by Christopher Rouse; *City of Dis* by Louis Andriessen; *Sang* by Eve Beglarian; *A Map of Los Angeles* by David O; *Spiral XII* by Chinary Ung; *Dream Variations* by Andrea Clearfield; *Music's Music* by Steven Sametz; *Voici le soir* by Morten Lauridsen; *Messages* and *Brief Eternity* by Bobby McFerrin and Roger Treece; *Broken Charms* by Donald Crockett; *Rezos (Prayers)* by Tania León.

Other appearances:

LA Philharmonic, LA Chamber Orchestra, St. Paul Chamber Orchestra, Santa Fe Opera, Houston Grand Opera, Minnesota Opera, Utah Opera, Juilliard Opera Theatre, Lincoln Center, Zankel Hall, Teatro Colón, Trinity Wall Street, Baltimore Symphony Orchestra and music festivals in Edinburgh, Vienna, Helsinki, Ravinia, Rome, Madrid and Aspen; world premiere performances of *The Grapes of Wrath* by Ricky Ian Gordon and *Ceiling/Sky* by John Adams

Other current assignments:

Resident Conductor at LA Opera; made his Santa Fe Opera debut in 2011 conducting Peter Sellars' new production of Vivaldi's *Griselda*; led the world premiere performances of Daniel Catán's *Il Postino* with LA Opera in September 2010 and on tour in Santiago, Chile in 2012; led LA Opera performances of *La Traviata* in 2009, *Madame Butterfly* in 2012, *Carmen* in 2013, *Florencia en el Amazonas* in 2014 and *Gianni Schicchi* in 2015; conducted *Madama Butterfly* in 2015 and *La Traviata* at Wolf Trap in 2013; conducted *The Gospel According to the Other Mary* with LAMC and the Chicago Philharmonic Orchestra at the Ravinia Festival in 2013; conducted the world premiere of James Newton's *St. Matthew Passion* at the Torino Jazz Festival in 2015

Previous assignments:

Assistant Conductor for the LA Philharmonic, Berlin Staatsoper, Salzburg Festival, Festival Aix-en-Provence

Member of: USC Thornton School of Music Board of Councilors, Chorus America Board of Directors

On disc: Two Grammy Award®-nominated recordings: *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical); *Festival of Carols* (LAMC Live), *Górecki: Miserere* (Decca), *A Good Understanding* (Decca), *Glass-Salonen* (RCM), *You Are (Variations)* (Nonesuch) and *Daniel Variations* (Nonesuch) with the Master Chorale; *The Grapes of Wrath* (PS Classics)

Prepared choruses for:

Claudio Abbado, Pierre Boulez, Gustavo Dudamel, Lorin Maazel, Zubin Mehta, Simon Rattle, Esa-Pekka Salonen, James Conlon

On film/tv:

PBS Great Performances production and DVD of *Il Postino*, released October 16, 2012; vocal soloist in *The X-Files (I Want to Believe)*; conducted choral sessions for films *I Am Legend*, *Charlie Wilson's War*, *Lady in the Water* and *License to Wed*; accompanied Kiri Te Kanawa and José Carreras on *The Tonight Show*

LOS ANGELES MASTER CHORALE

"The Master Chorale always shines"

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Photo: Jamie Pham

A Founding Resident Company of the Music Center in 1964; now in its 52nd season!

Music Directors: Grant Gershon, since 2001; Paul Salamunovich, 1991-2001; John Currie, 1986-1991; Roger Wagner, 1964-1986

Accomplishments: 47 commissions; 94 premieres of new works, of which 64 are world premieres; winner of the prestigious 2012 Margaret Hillis Award for Choral Excellence from Chorus America; ASCAP/Chorus America Award for Adventurous Programming (1995, 2003 and 2010); Chorus America Education Outreach Award (2000 and 2008) for *Voices Within*

In the community: a 12-week residency program, *Voices Within*, that

teaches songwriting and collaborative skills to more than 300 students each year; an annual High School Choir Festival celebrating its 27th year in 2016; the LA Master Chorale Chamber Singers, an ensemble from the Chorale that sings at *Voices Within* culmination performances and the High School Choir Festival; master classes; invited dress rehearsals

On disc: with Artistic Director Grant Gershon includes *Festival of Carols*, *50th Season Celebration Concert*, *Górecki: Miserere*, Nico Muhly's *A Good Understanding* (Decca); Philip Glass' *Itaipú* and Esa-Pekka Salonen's *Two Songs to Poems of Ann Jäderlund* (RCM); and Steve Reich's *You Are (Variations)* and *Daniel Variations* (both on Nonesuch); Shostakovich's *Orango*,

Adams' *The Gospel According to the Other Mary* and DVD release of Verdi's *Requiem* with Gustavo Dudamel and the LA Philharmonic; with Music Director Emeritus Paul Salamunovich includes the Grammy Award®-nominated *Lauridsen - Lux Aeterna*, *Christmas* and a recording of Dominick Argento's *Te Deum* and Maurice Duruflé's *Messe "Cum Jubilo"*

On film: motion picture soundtracks with Grant Gershon include *Lady in the Water*, *Click* and *License to Wed*; soundtracks with Paul Salamunovich include *A.I. Artificial Intelligence*, *My Best Friend's Wedding*, *The Sum of All Fears*, *Bram Stoker's Dracula* and *Waterworld*

LOS ANGELES MASTER CHORALE

SOPRANO

Tamara Bevard
Christina Bristow
Karen Hogle Brown
Hayden Eberhart
Claire Fedoruk
Nicole Fernandes
Rachelle Fox
Harriet Fraser
Hilary Fraser-Thomson
Colleen Graves
Ayana Haviv
Marie Hodgson
Elissa Johnston
Virenia Lind
Amy Caldwell Mascio
Deborah Mayhan
Caroline McKenzie
Lika Miyake
Beth Peregrine
Zanaida Robles
Karen Whipple Schnurr
Anna Schubert
Holly Sedillos
Carrah Stamatakis
Courtney Taylor
Rebecca Tomlinson
Suzanne Waters
Elyse Willis
Sunjoo Yeo
Andrea Zomorodian

ALTO

Garineh Avakian
Nicole Baker
Lesili Beard
Rose Beattie
Carol Binion
Leanna Brand
Aleta Braxton
Monika Bruckner
Janelle DeStefano
Becky Dornon
Amy Fogerson
Michele Hemmings
Saundra Hall Hill
Callista Hoffman-Campbell
Leslie Inman
Sarah Lynch
Adriana Manfredi
Cynthia Marty
Margaurite Mathis-Clark
Alice Kirwan Murray
Eleni Pantages
Shinnhill Park
Drea Pressley
Laura Smith Roethe
Niké St. Clair
Nancy Sulahian
Kimberly Switzer
Kristen Toedtman
Tracy Van Fleet

TENOR

Matthew Brown
Daniel Chaney
Bradley Chapman
Adam Faruqi
Jon Gathje
Arnold Livingston Geis
Jody Golightly
Timothy Gonzales
Steven Harms
Todd Honeycutt
Blake Howard
Brandon Hynum
Charlie Kim
Shawn Kirchner
Bryan Lane
Charles Lane
Michael Lichtenauer
Sal Malaki
Michael McDonough
Matthew Miles
Adam Noel
George Sterne
A.J. Teshin
Matthew Thomas
Matthew Tresler

BASS

Joseph Bazyouros
Mark Beasom
Michael Blanchard
Reid Bruton
Kevin Dalbey
Gregory Geiger
Dylan Gentile
Will Goldman
Abdiel Gonzalez
Scott Graff
Stephen Grimm
James Hayden
David Dong-Geun Kim
Kyungtae Kim
Luc Kleiner
David Kress
Yannick Lambrecht
Chung Uk Lee
Scott Lehmkuhl
Scott Levin
Edward Levy
Brett McDermid
Cale Olson
Steve Pence
Jim Raycroft
Vincent Robles
Douglas Shabe
Mark Edward Smith
Paul Sobosky
Ryan Villaverde
Shuo Zhai

The singers of the Los Angeles Master Chorale are represented by the American Guild of Musical Artists, AFL-CIO; Amy Fogerson, AGMA Delegate.

LOS ANGELES MASTER CHORALE ORCHESTRA

VIOLIN I

Roger Wilkie, *Concertmaster*
Ana Landauer, *Associate Concertmaster*
Joel Pargman, *Assistant Concertmaster*
Margaret Wooten
Flo Titmus
Leslie Katz
Nina Evtuhov
Anna Kostuchek
Cynthia Moussas
Mui Yee Chu
Nicole Bush
Manuela Wunder

VIOLIN II

Jessica Guideri, *Principal*
Radu Pieptea, *Associate Principal*
Elizabeth Hedman
Lilliana Filipovic
Jean Sudbury
Linda Stone
Steve Scharf
Juliann French
Coleen Coomber
Kirsten Fife

VIOLA

Shawn Mann, *Principal*
Dmitri Bovaird, *Associate Principal*
Gina Coletti
Brett Banducci
Karolina Naziemiec
Colleen Sugata
Lissy Wilson
Andrea Whitt

CELLO

Cecilia Tsan, *Principal*
Dane Little, *Associate Principal*
Nadine Hall
Maurice Grants
Maggie Edmonson
Ira Glansbeek

BASS

Don Ferrone, *Principal*
Ann Atkinson, *Associate Principal*
Peter Doubrovsky
Tim Eckert

FLUTE

Geri Rotella, *Principal*
Lisa Edelstein
Sarah Weisz

OBOE

Leslie Reed, *Principal*
Michele Forrest

CLARINET

Gary Bovyer, *Principal*
Michael Grego

BASSOON

William May, *Principal*
Samantha Duckworth
William Wood
Theresa Treuenfels

HORN

Steve Becknell, *Principal*
Laura Brenes
Kristy Morrell
Nathan Campbell

TRUMPET

David Washburn, *Principal*
Marissa Benedict
Rob Schaer
Jennifer Marotta

TROMBONE

William Booth, *Principal*
Al Veeh
Terry Cravens

TUBA

Doug Tornquist, *Principal*

TIMPANI

Theresa Dimond, *Principal*

PERCUSSION

John Wakefield, *Principal*

OFFSTAGE TRUMPETS

Ryan Darke
Rob Frear
Tim Hall
Jonah Levy

PERSONNEL MANAGER

Brady Steel

LIBRARIAN

Mark Fabulich

SOLOISTS

AMBER WAGNER

SOPRANO

Awards and recognition: winner of the 2007 Metropolitan Opera National Council Auditions Grand Finals and was featured in the documentary film *The Audition*; won the Liederkranz Foundation Competition, Richard Tucker Career Grant Award, Kirsten Flagstad Award from the George London Foundation, recipient of a Sullivan Foundation Career Grant, first place winner of the Palm Beach Opera and Palm Springs Opera Guild Competitions, winner of the Lynne Harvey Scholarship from the Musicians Club of Women and winner of the Union League Civic and Arts Foundation Competition

Guest artist appearances: Toronto Symphony Orchestra, L'Orchestre Philharmonique de Nice, Melbourne Symphony, Taipei Symphony, Pacific Chorale, Kansas City Symphony, Orquesta Filarmonica de Jalisco in Guadalajara, Mexico, Spokane Symphony, Aspen Music Festival, Oregon Symphony, Tucson Symphony, Colorado Symphony

Opera roles/performances: Leonora in *Il Trovatore*, Elisabeth in *Tannhäuser* and title role in *Ariadne auf Naxos* with Chicago Lyric Opera; Leonora in *La forza del destino*, Washington National Opera; Amelia in *Un Ballo in Maschera* with the Metropolitan Opera; Sieglinde in *Die Walküre* at Oper Frankfurt, Senta in *Der fliegende Holländer* with the Savonlinna Opera Festival



MICHELLE DE YOUNG

MEZZO SOPRANO

Awards and recognition: 2003 Grammy Award for *Kindertotenlieder* and Mahler's Symphony No. 3 with Michael Tilson Thomas and the San Francisco Symphony; 2001 Grammy Award for *Les Troyens* with Sir Colin Davis and the London Symphony Orchestra

Guest artist appearances: New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, San Francisco Symphony, Los Angeles Philharmonic, Minnesota Orchestra, Pittsburgh Symphony Orchestra, The Met Orchestra, the Met Chamber Ensemble, Vienna Philharmonic, BBC Symphony Orchestra, Royal Philharmonic Orchestra, Philharmonia Orchestra, Orchestre de Paris, Bayerische Staatsoper Orchestra, Berliner Staatskapelle, São Paulo Symphony, Concertgebouworkest; festivals include Ravinia, Tanglewood, Aspen, Cincinnati, Saito Kinen, Edinburgh, Salzburg and Lucerne

Opera roles/performances: title roles in *Samson et Dalila* and *The Rape of Lucretia*; Fricka, Sieglinde and Waltraute in *The Ring Cycle*; Kundry in *Parsifal*, Venus in *Tannhäuser*, Brangäne in *Tristan und Isolde*, Eboli in *Don Carlos*, Amneris in *Aida*, Santuzza in *Cavalleria Rusticana*, Marguerite in *Le Damsel de Faust*, Judith in *Bluebeard's Castle*, Didon in *Les Troyens*, Gertrude in *Hamlet* and Jocaste in *Oedipus Rex*; opera house appearances include Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Seattle Opera, Glimmerglass Opera, La Scala, Bayreuth Festival, Berliner Staatsoper, Hamburg State Opera, Opera National de Paris, Théâtre du Châtelet, Opéra de Nice, Theater Basel and Tokyo Opera

Recordings and media: Mahler Symphony No. 3 with the Chicago Symphony Orchestra and Bernard Haitink (CSO Resound) and with the Pittsburgh Symphony and Manfred Honeck (PID); Bernstein's Symphony No. 1, *Jeremiah* with the BBC Symphony Orchestra and Leonard Slatkin (Chandos), *Das Klagen Lied* with the San Francisco Symphony and Michael Tilson Thomas (BMG), *Das Lied von der Erde* with the Minnesota Orchestra (Reference Recordings)



Photo: Kristin Hoebemann

ISSACHAH SAVAGE

TENOR

Education: Bachelor's degree in Vocal Performance from Morgan State University and Master's degree in Opera Voice Performance from The Catholic University of America; participated in San Francisco Opera's Merola Program in the summer of 2013

Awards and recognition: won the main prize, audience favorite prize and orchestra favorite prize at the Seattle International Wagner Competition in 2014; 2012 grand prize in the Marcello Giordani International Competition; two first place prizes in the Liederkranz Foundation competition; has received awards, recognition and career grants from Wagner Societies of New York, Washington, D.C. and Northern California, Licia Albanese International Puccini Foundation, Olga Forrai Foundation, Gerda Lissner Foundation, Jensen Vocal Competition, Opera Index, Giulio Gari Foundation

Guest artist appearances: Beethoven's Symphony No. 9 with Orchestre National de Bordeaux-Aquitaine; Wynton Marsalis' *All Rise* with Kurt Masur and the New York Philharmonic; world premiere of Leslie Savoy Burr's *Egypt's Night* with Philadelphia's Opera North, Gershwin's *Blue Monday* with Marin Alsop and the Baltimore Symphony; Verdi Requiem with the Flint Symphony Orchestra

Opera roles/performances: Metropolitan Opera debut as Don Riccardo in Verdi's *Ermani* in 2015; Siegmund in *Die Walküre* with the Canadian Opera Company; mainstage debut as Bacchus in *Ariadne auf Naxos* with Seattle Opera; Radames in *Aida* at Houston Grand Opera, North Carolina Opera and Aspen Music Festival

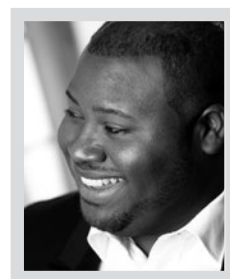


Photo: Kristin Hoebemann

MORRIS ROBINSON

BASS

Education: graduate of the Metropolitan Opera Lindemann Young Artist Development Program; graduate of The Citadel and received his musical training from the Boston University Opera Institute

Guest artist appearances: Chicago Symphony Orchestra, Los Angeles Philharmonic, Atlanta Symphony Orchestra, National Symphony Orchestra, Houston Symphony, L'Orchestre Symphonique de Montréal, Ft. Worth Symphony Orchestra, Baltimore Symphony, Met Chamber Orchestra, Nashville Symphony Orchestra, São Paulo Symphony Orchestra, New England String Ensemble; Ravinia, Mostly Mozart, Tanglewood, Cincinnati May, Verbier and Aspen Music Festivals

Opera roles/performances: Sarastro in *Die Zauberflöte*, Ferrando in *Il Trovatore*, the King in *Aida*, Osmin in *Die Entführung aus dem Serail*, Ramfis in *Aida*, Zaccaria in *Nabucco*, Sparafucile in *Rigoletto*, Commendatore in *Don Giovanni*, Grand Inquisitor in *Don Carlos*, Timur in *Turandot*, the Bonze in *Madama Butterfly*, Padre Guardiano in *La Forza del Destino* and Fasolt in *Das Rheingold*; appearances with Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Dallas Opera, Houston Grand Opera, Boston Lyric Opera, Pittsburgh Opera, Opera Philadelphia, Seattle Opera, Los Angeles Opera, Cincinnati Opera, Boston Lyric Opera, Opera Theater of St. Louis, Vancouver Opera, Wolf Trap Opera, Opera Australia, Aix-en-Provence Festival

Recordings and media: *200 Motels* by Frank Zappa with the LA Philharmonic, *Going Home*, released on Decca



Photo: Ron Cariz

TRANSLATIONS

Requiem

Requiem aeternam dona eis,
Domine,
et lux perpetua luceat eis.
Te decet hymnus Deus in Sion,
et tibi redetur
votum in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis,
Domine:
et lux perpetua luceat eis.
Kyrie eleison,
Christe eleison,
Kyrie eleison.

Grant to them eternal rest, O Lord,
and let perpetual light shine upon them.
A hymn befits thee, O God in Zion,
and to thee a vow shall be fulfilled
in Jerusalem:
Hear my prayer,
For unto thee all flesh shall come.
Grant to them eternal rest, O Lord,
and let perpetual light shine upon them.
Lord have mercy,
Christ have mercy,
Lord have mercy.

Ingemisco, tamquam reus;
culpa rubet vultus meus.
Supplicanti parce Deus.

I groan, like one who is guilty;
my face blushes with guilt.
Spare thy supplicant, O God.

Qui Mariam absolvisti,
et latronum exaudisti,
mihi quoque spem dedisti.

You who absolved Mary [Magdalene],
and heeded the thief,
have also given hope to me.

Preces meae non sunt dignae;
sed tu bonus fac benigne
ne perenni cremer igne.

My prayers are not worthy,
but Thou, good one, kindly grant
that I not burn in the everlasting fires.

Inter oves locum praesta,
et ab hoedis me sequestra,
statuens in parte dextra.

Grant me a favored place among thy
sheep,
and separate me from the goats,
placing me at thy right hand.

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

When the accursed are confounded,
consigned to the fierce flames,
call me to be with the blessed.

Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.

I pray, suppliant and kneeling,
my heart contrite as if it were ashes:
protect me in my final hour.

Lacrymosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce Deus.
Pie Jesu Domine,
dona eis requiem.
Amen.

O how tearful that day,
on which the guilty shall rise
from the embers to be judged.
Spare them then, O God.
Merciful Lord Jesus,
grant them rest.
Amen.

Dies irae

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.

Day of wrath, that day,
shall dissolve the world into embers,
as David prophesied with the Sibyl.

Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

How great the trembling will be,
when the judge shall come,
the rigorous investigator of all things!

Tuba mirum spargens sonum
per sepulchra regionum,
coget omnes ante thronum.

The trumpet, spreading its wondrous
sound
through the tombs of every land,
will summon all before the throne.

Mors stupebit, et natura,
cum resurget creatura,
judicanti responsura.

Death will be stunned, likewise nature,
when all creation shall rise again
to answer the one judging.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

A written book will be brought forth,
in which all shall be contained,
and from which the world shall be
judged.

Judex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.

When therefore the judge is seated,
whatever lies hidden shall be revealed,
no wrong shall remain unpunished.

Quid sum miser tunc dicturus?

What then am I, a poor wretch, going
to say?

Quem patronum rogaturus?
Cum vix justus sit securus?

Which protector shall I ask for,
when even the just are scarcely secure?

Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me fons pietatis.

King of terrifying majesty,
who freely saves the saved,
save me, fount of pity.

Recordare Jesu pie,
quod sum causa tuae viae,
ne me perdas illa die.

Remember, merciful Jesus,
that I am the cause of your sojourn,
do not cast me out on that day.

Quaerens me, sedisti lassus;
redemisti crucem passus.

Seeking me, you sat down weary;
having suffered the cross, you
redeemed me.

Tantus labor non sit cassus.

May such great labor not be in vain.

Juste iudex ultionis,
donum fac remissionis
ante diem rationis.

Just judge of vengeance,
grant the gift of remission
before the day of reckoning.

Offertorio

Domine Jesu Christe, rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni et
de profundo lacu.

Lord Jesus Christ, King of glory,
liberate the souls of all the faithful
departed from the pains of hell
and from the deep pit.

Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum:
sed signifier sanctus Michael
repraesentet eas in lucem
sanctam,
quam olim Abrahae promisisti,
et semini ejus.

Deliver them from the lion's mouth,
let not hell swallow them up,
let them not fall into darkness:
but let Michael, the holy standard-bearer,
bring them into the holy light,

Hostias et preces tibi,
Domine, laudis offerimus.

Sacrifices and prayers of praise,
O Lord, we offer to thee.

Tu suscipe pro animabus illis
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
quam olim Abrahae promisisti,
et semini ejus.

Receive them, Lord, on behalf of those
souls we commemorate this day.
Grant them, O Lord,
to pass from death unto life,
which once thou promised to Abraham
and to his seed.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.

Agnus dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.

Lamb of God,
who takest away the sins of the world,
grant them rest.

Lamb of God,
who takest away the sins of the world,
grant them rest.

Lamb of God,
who takest away the sins of the world,
grant them rest everlasting.

Lux aeterna

Lux aeterna luceat eis,
Domine;
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

May light eternal shine upon them,
O Lord,
in the company of thy saints forever
and ever; for thou art merciful.
Grant to them eternal rest, O Lord,
and let perpetual light shine upon them.

Libera me

Libera me, Domine, de morte aeterna,
in die illa tremenda:
quando coeli movendi sunt et terra;
dum veneris judicare saeculum
per ignem.

Tremens factus sum ego, et timeo
dum discussio venerit,
atque ventura ira.

Dies irae, dies illa,
calamitatis et miseriae,
dies magna et amara valde,
dum veneris judicare saeculum
per ignem.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Deliver me, O Lord, from death eternal,
on that dreadful day:
when the heavens and earth shall quake,
when thou shalt come to judge the world
by fire.

I am seized by trembling, and I fear
until the judgement should come,
and I also dread the coming wrath.

O that day, day of wrath,
day of calamity and misery,
momentous day, and exceedingly bitter,
when thou shalt come to judge the world
by fire.

Grant to them eternal rest, O Lord,
and let perpetual light shine upon them.

—Translation by Ron Jeffers

IN MEMORY OF Bette Redmond

Elizabeth "Bette"
Redmond, 85, of La
Canāda, California,
passed away in
September 2015
after a long illness.
Bette served on the
board of the Los
Angeles Master



Chorale from 1999 to 2009 and was an active
member of the Master Chorale Associates —
the volunteer arm of the LA Master Chorale —
for many years. Her passion and commitment
to the Master Chorale's annual High School
Choir Festival was an inspiration for those who
had the pleasure of working with her, as she
dedicated uncountable hours that helped shape
the Festival into the wildly successful education
program it is today.

Bette was the loving wife of Charles R. "Chuck"
Redmond, who predeceased her in 2001. She
is survived by two daughters, Kathleen Kamille
and Patricia Redmond; one son, John Redmond;
and by her two grandchildren, Charles and Sarah
Redmond. Another daughter, Melanie Redmond,
passed away earlier in 2015.

We remember Bette's leadership, kindness and
steadfast support during a time of immense
growth for our organization and celebrate her
incredible life. Thank you, Bette!

UP NEXT



Photo: Peter Serling

Anthracite Fields Music of the Coal Miner

Sunday, March 6, 2016 at 7:30pm

Julia Wolfe | Anthracite Fields WEST COAST PREMIERE
With Bang on a Can All-Stars
And other songs, hymns and spirituals

Few people know the hardships of the world beneath our feet better than coal miners. The sweat, blood, tears and lives they sacrificed fueled the industrial revolution that built our modern world. Take a journey underground for Julia Wolfe's musical and photographic survey of *Anthracite Fields*, the 2015 Pulitzer Prize-winner for music, described by the *New York Times* as "polished and stylistically assured" and "a major, profound work" by the *LA Times*.



Alexander's Feast

Saturday, April 16, 2016 at 2 pm

Sunday, April 17, 2016 at 7 pm

George Frideric Handel | Alexander's Feast (The Power of Music)
Trevore Ross, Stage Director

Alexander's Feast celebrates the power of music both to soothe and electrify listeners with its seductive influence. Opera and theater director Trevore Ross sets the stage with dramatic lighting and movement to portray a festive party at Disney Hall, telling the story of the musician Timotheus, who by playing his lyre aroused various moods within Alexander the Great and his army after having just conquered the Persian city of Persepolis.

TICKETS START AT \$29!

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For more information, please contact Desiree Gagnon at 213.972.3162 or dgagnon@lamc.org or visit lamc.org/gala.

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For information on institutional giving, please contact Julia Gaeta, Institutional Giving Manager at 213-972-3121 or jgaeta@lamc.org.

** Indicates multi-year commitment*

PATRON RECEPTION

On Sunday, December 13, 2015, following the *Rejoice! Brass Tidings* concert, the Los Angeles Master Chorale treated 50 new subscribers and donors to a post-concert reception. Holiday cookies and beverages were the spotlight of the party!

Grant Gershon, Kiki & David Gindler Artistic Director, greeted special guests in the Green Room of Walt Disney Concert Hall along with LAMC President and CEO Jean Davidson and our newest Board member, Jenny Kim.

We thank our subscribers and donors for their commitment to the Chorale! The promise you provide by attending concerts, giving back and sharing our story makes a deep impact on ensuring that our organization thrives. We are deeply grateful.



Artistic Director Grant Gershon enjoys great conversation with friends.



We are thrilled to have been joined by seasoned and new board members for our celebration.



Smiling for a photo op, our happy new patrons reminisce about their favorite parts of the concert.

THANK YOU *Dan Murphy Foundation!*

The Los Angeles Master Chorale wishes to thank the Dan Murphy Foundation for its generous sponsorship of tonight's performance. "The foundation's long-standing support for this organization has made a tremendous impact over the years and we are incredibly grateful," said Jean Davidson, President and CEO of the Los Angeles Master Chorale. "We are honored to be part of the Foundation's remarkable philanthropic legacy serving the Southern California community."

LAMC BOARD WELCOMES NEW MEMBER

Jenny Soonjin Kim

The Los Angeles Master Chorale is pleased to welcome distinguished musician, teacher and scholar Jenny



Soonjin Kim as the newest member of the Board of Directors. Jenny, an accomplished pianist whose successful performance and teaching career has yielded multiple recordings, earned a BA in Music Performance from Seoul National University and piano diploma at the Mozarteum in Salzburg. Once in the U.S., Jenny continued her music education at USC where she received both a Master of Music degree and a Graduate Certificate in piano performance, and later received a Music Management and Merchandising diploma from UCLA. Jenny was a member of the piano faculty at Shepherd University from 2008-2011. In 2012 she completed her Doctor of Musical Arts degree in Historical Performance Practices at Claremont Graduate University, where she continues today on the faculty of the music department, and has performed not only as a solo pianist and fortepianist but also on harpsichord, in both solo and chamber settings. Says LAMC Board Chairman David Gindler, "We are thrilled to be joined on the Board by someone of Jenny's considerable talent and musical skill. She will add considerably to the breadth of knowledge and expertise that our Board represents."

BOARD OF DIRECTORS

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Grant Gershon
ARTISTIC DIRECTOR

Jean Davidson
PRESIDENT & CEO

ENDOWMENT & PLANNED GIVING

ROGER WAGNER SOCIETY

The Los Angeles Master Chorale established the Roger Wagner Society to honor and recognize individuals who have expressed their commitment to the art of choral music by making a gift to the Master Chorale's endowment or a planned gift benefitting LAMC. Through this support, Society members ensure the long-term fiscal stability of the Master Chorale by creating a lasting legacy that will help preserve a vital cultural resource for future generations. The Society is named for the late Roger Wagner who founded the Master Chorale in 1964 and served as its Music Director until 1986.

ROGER WAGNER SOCIETY

Michael Breitner
Abbott Brown
Raun and Jerry Burnham
Colburn Foundation
William Davis
in honor of Ted McAniff
Ann Graham Ehringer, Ph.D.
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Philip A. Swan
Laney and Tom Techentin
Madge van Adelsberg*
Robert Wood*

* deceased



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lamc@lamc.org
boxoffice@lamc.org

ADMINISTRATION

Artistic Staff

Grant Gershon, Kiki & David Gindler Artistic Director
Lesley Leighton, Associate Conductor
Lisa Edwards, Pianist/Musical Assistant

Administrative Staff

Lesili Beard, Education Programs Manager
George Brietigam, Marketing Associate
Andrew Brown, General Manager
Patrick Brown, Director of Marketing
Jean Davidson, President & CEO
Hayden Eberhart, Program Book Coordinator
Allie Fukushima, Accounting and Compensation Specialist
Julie Gaeta, Institutional Giving Manager
Desirée Gagnon, Special Events Planner
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Lindsey Lansburgh, Annual Fund Manager
Patrick Morrow, Director of Development
Steven Neiffer, Chief Financial Officer
Esther Palacios, Administrative Assistant
Lee Stickler, Accounting and Compensation Assistant

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Ad Lib Communications, Libby Huebner, Publicist
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Walt Disney Concert Hall

Greg Flusty, House Manager
Jeff Wallace, Stage Manager
Ronald Galbraith, Master Carpenter
John Phillips, Property Master
Terry Klein, Master Electrician
Kevin F. Wapner, Master Audio/Video

The Los Angeles Master Chorale is supported, in part, through grants from the California Arts Council, the City of Los Angeles Department of Cultural Affairs, the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission and the National Endowment for the Arts.



FOR TICKETS

Phone: 213-972-7282 (MON-SAT, 10-6)

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FEBRUARY 2016

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LA PHIL **02** WALT DISNEY
 CONCERT HALL
 CITY OF LIGHT:
 Messiaen with the
 St. Louis Symphony
 8:00 PM

CENTER
 THEATRE
 GROUP **02** AHMANSON THEATRE
An Act of God
 8:00 PM
 Thru 3/13

REDCAT **04** ROY AND EDNA
 DISNEY CALARTS
 THEATER
 The Wooster
 Group: *The Room*
 by Harold Pinter
 8:30 PM
 Thru 2/14

THE
 MUSIC
 CENTER **05** DOROTHY CHANDLER
 PAVILION
Sleepless: The Music
Center After Hours
 11:30 PM

LA PHIL **06** WALT DISNEY
 CONCERT HALL
 Brian Stokes
 Mitchell
 8:00 PM

CENTER
 THEATRE
 GROUP **10** MARK TAPER FORUM
The Mystery of
Love & Sex
 8:00 PM
 Thru 3/20

LA PHIL **12** WALT DISNEY
 CONCERT HALL
 CITY OF LIGHT:
Mother Goose,
 with Installation
 8:00 PM
 Thru 2/14



LA
 OPERA **13** DOROTHY CHANDLER
 PAVILION
The Magic Flute
 7:30 PM
 Thru 3/6

LA PHIL **16** WALT DISNEY
 CONCERT HALL
 Australian Chamber
 Orchestra
 8:00 PM

Photo by David Pacheco



REDCAT **18** ROY AND EDNA
 DISNEY CALARTS
 THEATER
 Christiance
 Jatahy: *Julia*
 8:30 PM
 Thru 2/21

LA PHIL **19** WALT DISNEY
 CONCERT HALL
 CITY OF LIGHT:
Pelléas et Mélisande
 8:00 PM
 Thru 2/21

LA PHIL **20** WALT DISNEY
 CONCERT HALL
 Dianne Reeves •
 Gregory Porter
 8:00 PM

LA PHIL **21** WALT DISNEY
 CONCERT HALL
 Yundi in Recital
 7:30 PM

REDCAT **22** ROY AND EDNA
 DISNEY CALARTS
 THEATER
 Three Films by
 Jennifer Reeder
 8:30 PM

REDCAT **23** ROY AND EDNA
 DISNEY CALARTS
 THEATER
 Piano Spheres:
 Vicki Ray
 8:30 PM

LA PHIL **23** WALT DISNEY
 CONCERT HALL
 CITY OF LIGHT:
 Chamber Music
 from France
 8:00 PM

REDCAT **24** ROY AND EDNA
 DISNEY CALARTS
 THEATER
 Lori Freedman &
 Quasar Saxophone
 Quartet *Feat. guest*
artist Fred Frith
 8:30 PM

LA PHIL **25** WALT DISNEY
 CONCERT HALL
 Dudamel & Music
 from the Americas
 8:00 PM
 Thru 2/28

REDCAT **25** ROY AND EDNA
 DISNEY CALARTS
 THEATER
 ARRAY @ The Broad:
Ashes and Embers
 8:30 PM

REDCAT **26** ROY AND EDNA
 DISNEY CALARTS
 THEATER
 George Saunders
 8:30 PM



LA PHIL **26** WALT DISNEY
 CONCERT HALL
 Daniil Trifonov
 8:00 PM

REDCAT **27** ROY AND EDNA
 DISNEY CALARTS
 THEATER
 Callings Out of
 Context: Tyondai
 Braxton + Daniel Wohl
 8:30 PM

Photo by Robert Willard